

QUARTERLY

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FOSSILS IN YOUR YARD?

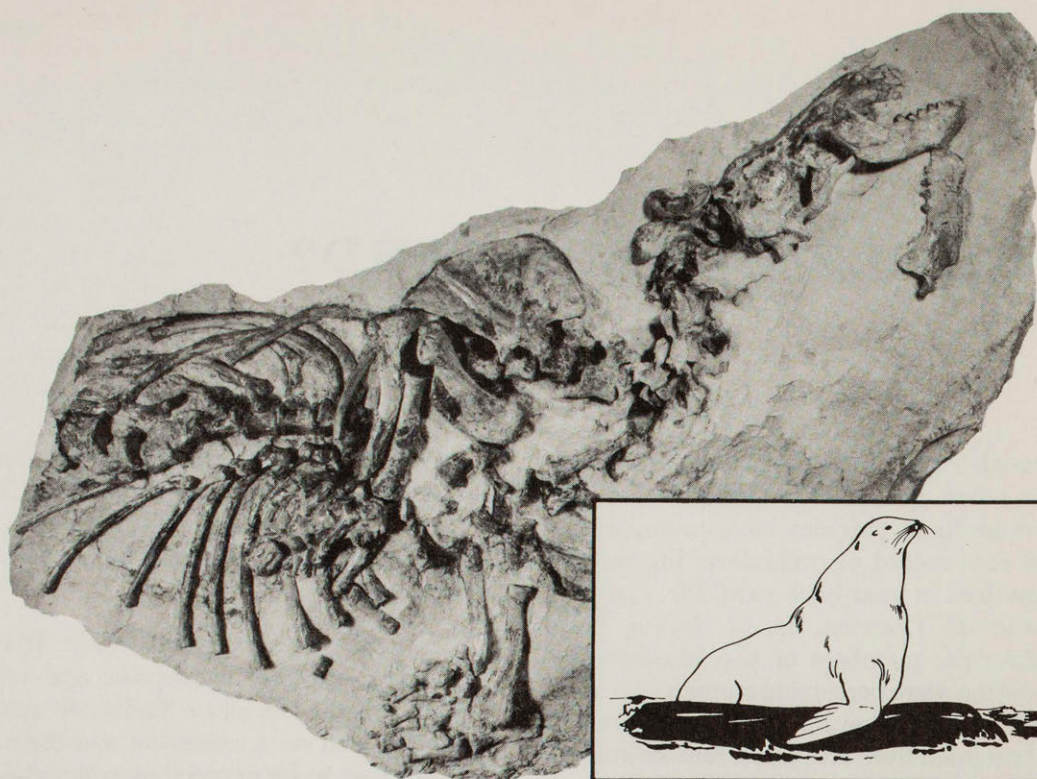
Though troublesome rocks may get in your way when you are struggling to get the lawn in shape, you may have an important and rare record of prehistoric life resting unnoticed in your back yard. Mr. and Mrs. Walter H. Coursen, Jr. of Rolling Hills, California, members of the Museum Association, were perceiving enough to realize the scientific value and the general interest to be gained from an extinct marine animal whose remains were located in their yard. The unusual fossil, a prehistoric sea lion, lay preserved in two huge blocks of hard rock that formed a part of their garden walk; the stones were actually cemented into the retaining walls of the front yard sidewalk. The material had originally been grubbed out of a steep hillside in the back yard by a former owner of the property who built the stone wall. One large stone, about three feet by five feet in size, was split in half so that it might be used to border the garden walk. It was thus that the skeleton preserved within this rock, was inadvertently exposed; otherwise it could easily have remained unknown.

In May, 1952, the Coursens decided to give the specimen to the museum. Naturally they still had need for that part of the wall bearing the fossil bones, in spite of the covetous look of the paleontologists. Consequently, the members of the museum's collecting party obtained two additional slabs of rock from the nearby hillside, fitted them into the cavities left by

the fossil-bearing rocks in the garden walls, and cemented them in place. Thus they became, on the spur of the moment, "expert" masons for the sake of a paleontological gem.

The work had only begun as Mr. William P. Otto, museum preparator and technician, was soon to learn. To be useful as an exhibit and as a scientific specimen the bones had to be exposed as completely as possible.

During the long period of preservation, the creature had lost its rear appendages. The trunk of the body, both of the large paddle-like front limbs, the shoulder girdle, the skull and the jaws are preserved. Most of the mineralized bone is present, but in splitting the rock in half, many of the skeletal parts had been fractured so that portions of one individual bone lay on two opposing faces of the rock. The task of fitting the pieces of bone together to regain the natural form of the complete elements involved the careful grinding and picking away of the very hard matrix from the delicate fossil. This has been expertly accomplished by the preparator, Mr. Otto. The outstanding success of his effort is demonstrated in the accompanying figure, although true appreciation of this achievement can only be attained through examination of the specimen. As soon as proper space is available, it will be displayed for public scrutiny.



The fossil sea lion, *Atopotarus courseni* as preserved in hard limestone rock and in the position in which it was buried along the shores of an ancient Miocene ocean that covered the location in Rolling Hills, Palos Verdes Hills, Los Angeles. The head and jaws are on the right, part of the left front limb near the bottom and the complete right front limb diagonally across the center. The hind quarters are missing. Prepared by William P. Otto. Photo by James A. Meade.

A scientific description of this important specimen has already been completed and published by the writer in an article in the *Journal of Paleontology* for January, 1956, vol. 30. The animal is an extinct sea lion and has been named *Atopotarus courseni* in honor of the Coursens who donated the specimen to the museum.

Sea lions are nothing new to the average person who has traveled along the California shores, or even to the inland inhabitant who has enjoyed witnessing the cavorting of "tame seals" in the traveling circus or local zoological garden. But the story of how the sea lion became what it is, is not so well known. We are just beginning to understand the history or the evolution of these animals from the primitive carnivores to the highly specialized modern-day surf riders.

By means of knowledge gained from comparative anatomical study of fossil material (most of which comes from the Pacific coast) and living relatives, we know these animals are members of the mammalian Order Carnivora which includes also such groups as bears, dogs, cats, skunks, weasels and otters.

The otters, also an aquatic group though very remotely related to the sea lions, actually developed separate but similar adaptations in their own evolution. Within the Carnivora, the sea lions and seals comprise the Suborder Pinnipedia.

For many years anatomists have contended that sea lions show derivation from, or at least relationship to, the bears. The former supposition is unlikely since the fossil record now indicates that the sea lions must have had an older history than the bears.

It would seem reasonable, however, that the Pinnipeds were derived from a common ancestor of the bears and the otters. Thus the early ancestors of the sea lions may be assumed to have been generalized, archaic, land-dwelling carnivores that lived some 50,000,000 to 60,000,000 years ago. Once these ancestors started to inhabit the new aquatic environment (as small groups or populations of "pioneering" animals) the evolution or adaptive changes must have been very "rapid", as compared, for example, with the well-known evolution of fossil horses. The earliest known fossil sea lions are very similar in structure to living sea lions. They date back to the early Miocene epoch of geologic time (at least 20 million years ago). The fossil specimen in our museum came from Miocene rocks. The living California sea lion (*Zalophus californianus*) now common along the Pacific Coast, from Mexico to northern California, is probably closely related to

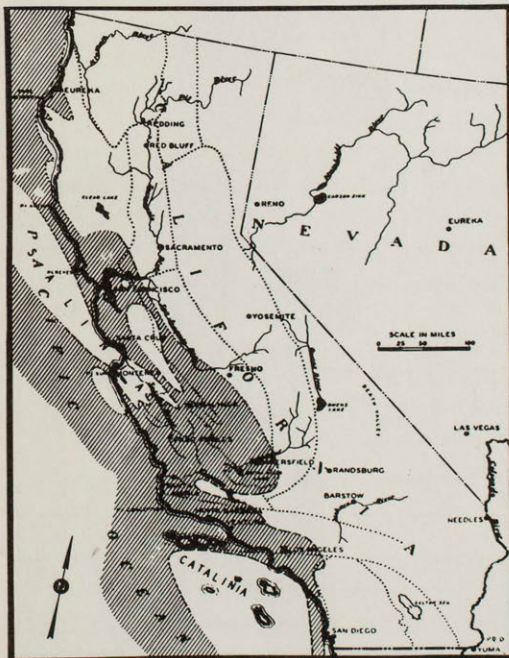
this ancient fossil from Rolling Hills. The general skeletal form is remarkably similar; but differences in detailed structure, particularly in parts of the skull and upper arm bone, indicate distinctions between the fossil and the living forms.

In view of the similarities of *Atopotarus* to the living ocean-going *Zalophus*, we can be reasonably certain he lived along coastal waters. But, his bones were found at 500 feet elevation in the Coursen's yard on the northeast side of the Palos Verdes hills. A drastic change in the topography has occurred since the creature died. The sea waters have receded and the shore has been elevated. Several times during the late Cenozoic Era, or the last 15 million years of geologic time, the rocks bearing this skeleton were uplifted and even tilted. This later distortion of the originally horizontal beds is shown in the dipping attitude of the blocks of laminated rocks in the hillside from which the specimen came. During the same geologic epoch in the Kern River region near Bakersfield, other related fossil sea lions have been found. In those days of the Miocene there must have been an extensive seaway covering the land now occupied by the metropolitan districts of Los Angeles County and Kern County (see paleogeographic map). The deposits left on that ancient ocean floor now form many of the hillsides in our area. Undoubtedly they contain undiscovered fossils.

Perhaps you may find fossils in your own back yard. If something is located, it is extremely important to obtain data as to the exact spot where it was originally found. Some of our most valuable fossil discoveries result from the extra bit of curiosity of a wide-awake nonprofessional person who takes the time to make known his or her discovery. Paleontologists of the museum truly welcome the privilege of checking into all possible new discoveries.

THEODORE DOWNS

Curator, Vertebrate Paleontology



A paleogeographic map showing probable extent of the Ancient Miocene Sea during the time *Atopotarus courseni* was living near Palos Verdes Hills. Hatched lines indicate area covered by ocean; white areas probable land masses. Adapted from Reed, R. D., 1933, *Geology of California*. Amer. Assoc. Pet. Geol.



A GOOD NOTICE

Not that babies in 1783 were more welcome than they are today, but they got much better notice, fuller documentation. The schoolmaster, an educated man who could write, must prepare this proper "Geburts-schein" (birth certificate) to record the arrival of a boy-child on October 24th. The place was Northampton County, in the Pennsylvania-dutch country.

With goosequill pen and an acrid home-made ink (made of oak galls and vinegar) he began in cursive "Schwabacher" script, using the local dialect: *Awake to the glory of God, and to your parents' joy, and to your own duty and blessedness.*

Now with a paintbrush made of cat's whiskers, he carefully drew left and right the bright-colored figures of the parents, Magdalena and Johannes Brauner (Bryner). They are sheltered by the leaves of the Tree of Life, and to be truthful they appear more surprised than happy. A tulip or "Holy Mystic Lily" is held by Magdalena, who looks flushed and breathless in her fiercely stay-busked bodice, and dapper father Johannes holds a zinnia rather foolishly.

Over this painting, to heighten and sustain the brilliance of its cheerful red and blue, yellow and green, the schoolmaster washed a sort of shellac that was made from cherry tree gum and whiskey.

Later, it was another and less capable hand that filled-in the statistical facts—names of the pastor and godparents, and testimony to the infant's baptism, which makes this also a "Tauf-schein" (baptismal record). Apparently there was some controversy over the child's name, but still another hand added "sometime presently" that he was to be called *Daniel*.

Such records had been required in Saxony, from where Daniel's grandfather came in 1732. But if the custom was continued long-time in the Pennsylvania-dutch (that is, *deutsch* or German) countryside, it was only because this pleased everyone. Handsomely inscribed and flowered "Haus-segen" (house blessings) were framed and hung upon the wall, and family certificates were often displayed the same way, or else carefully laid into the family Bible. A fancifully decorated "Trau-schein" (wedding record) was pasted inside the lid of her dower-chest by the happy Pennsylvania bride — a certificate crowded with hearts and tulips, smiling lions and rubber-legged horses, garish parrots, and of course the symbolic unicorn and pelican.

All such work was known as *Fraktur* painting, a name taken from the style of black-letter Gothic type face used in 16th century German printing. Along with the decorative use of bold lettering, in the tradition of mediaeval scribes, the Pennsylvania folk artist employed an ever-increasing repertory of ornamental designs in color—love symbols, religious figures, flora and fauna of astonishing and delightful sorts. Though not so much intended to be humorous, this earnest work of often untrained pen and brush displays an ingenuous imagination, a vigor and exaggeration, that enchants the eye.

The monastic community of Seventh Day Baptists at "Ephrata Cloisters," founded (around 1725) by Conrad Beissel in the Lancaster County wilderness, had set the precedents for *Fraktur* writing. Bookmaking and illumination were practised here by devoted members who numbered as many as 300 by the mid-18th century, and their influence spread from the writing-school established for "worldly" students.



*Accession number A.4905.48-47, the gift of Mrs. Ira L. Bryner. Size 8½ x 7 inches.

Through the best period of *Fraktur* work (about 1770-1800) it was the schoolmaster or circuit-riding clergyman, sometimes the small itinerant scribe, who supplied for a scattered populace the legal documents or other brightly embellished papers wanted by folk who themselves were mostly unable to write. For use in school instruction, teachers produced wonderful "Vorschriften"—penwork samplers of lettering, framed with quaint and novel designs in color. Or just for fun, the schoolmaster painted little paper *belohnung*, drawings of a bird or flower that some good child might receive as a reward for good behavior.

Usually these charming exercises are unsigned, and their makers unknown; but certain *Fraktur* writers are recognized for an individualistic style, found constantly repeated through a given locality. Many examples are pictured (pp. 199-221) in Frances Lichten's delicious "Folk Art of Rural Pennsylvania," and almost as many more in Henry Kauffman's "Pennsylvania Dutch: American Folk Art" (both books, 1946).

Depicted oddly flat, like Egyptian deities on a mummycase, the lovable parents on Daniel Bryner's *Geburts- und Tauf-schein** are not quite strangers. From a Philadelphia collection, Kauffman shows on pg. 134 two similar drawings, perhaps earlier

work by the same artist as our own, dated 1771 and '73 in *Bettel* (Bethel) Township, *Bergs* (Berks) County, "Pensilvani." And on pg. 128 these figures appear once more, now (1793) representing that celebrated couple "Ledy Waschingdon" and her husband "Exselenc Georg General Waschingdon." Couples not very different are seen on the painted wooden lids of Pennsylvania brides'-boxes, or on the birth certificates of other babies in many another year—for the *Fraktur* painter (who disliked change) was still showing figures in Revolutionary costumes until almost the time of the Civil War.

But alas, with the spread of the printing press these friendly and spontaneous pictures began in the 1790s to be replaced by a readymade, printed sort. The first were at least hand-colored, but even these were soon superseded by cheap store-bought lithographs. Some of the traditional designs were vaguely remembered, in the printed birth certificates of 1830-50—the now wilted tulips, the swollen cherubs, the blurred and pie-faced angels. But such documents all said the same thing, and left only little reluctant spaces to be filled-in with names and dates.

GREGOR NORMAN-WILCOX
Curator, Decorative Arts



THE SOCIETY OF CINCINNATI

It was a spring day in 458 B.C. and Lucius Quinctius Cincinnatus was plowing his fields in Ancient Rome. He was met there by Roman leaders who had come to ask him to leave his home and fight for Rome. He did so, successfully, against great odds. When affairs were settled, Cincinnatus returned to his field and his plowing.

Some twenty-two hundred years later, on another continent, other men left their plows and their homes to fight in a war for their beliefs and their freedom. That war lasted several years and these men also returned to their homes.

Then, on May 13, 1783, after some preliminary planning, a meeting was held at the Verplanck Mansion, General Steuben's headquarters at Fishkill, New York. Some of these same men met to form a society of the men who had fought for this freedom. This society took the name of Cincinnati from that illustrious Roman general who, too, had left his home at the call of his country.

This organization was very different from our more modern Veterans of Foreign Wars or American Legion, for only officers were eligible, and they had to have served

honorably for three years. This society was divided into state societies and there was even a branch in France. Foreign-born men who had been officers in the American army could be members. Such men as Baron von Steuben and the Marquis de Lafayette became members.

What seemed very undemocratic and anti-American to many people, was the fact that membership was hereditary – the eldest sons could become members, and if there was no direct descendant, collateral descendants were acceptable. Many of the Revolutionary heroes were not eligible because they had not served in the armed forces. They feared the Society might lead to militarism or would tend to establish an aristocracy in America. The hereditary clause was the main contention. At a subsequent meeting it was suggested that the hereditary feature be abolished but this measure was never passed.

The first president of the Society was George Washington who served until his death in 1799. He was succeeded by Alexander Hamilton and others in turn until the last survivor of the original association, Robert Burnet, died in 1854. The Society has continued to the present.

Since all orders have some sort of insignia, the idea was discussed as to what should be used by the Cincinnati. After much thought and consideration, the task of designing such a medal was given to Major Pierre Charles L'Enfant, who was later to plan the City of Washington. In a recent gift to the Museum by Robert B. Honeyman, Junior, of a large collection of medals, orders and decorations, is a Cincinnati medal, here pictured.

At a meeting of the Cincinnati, June 19, 1783, it was resolved "That silver medals not exceeding the size of a Spanish milled dollar, with the emblems, as designed by Major L'Enfant and certified by the President, be given to each and every member of the Society, together with a diploma on parchment, whereon shall be impressed the exact figures of the order and medal."

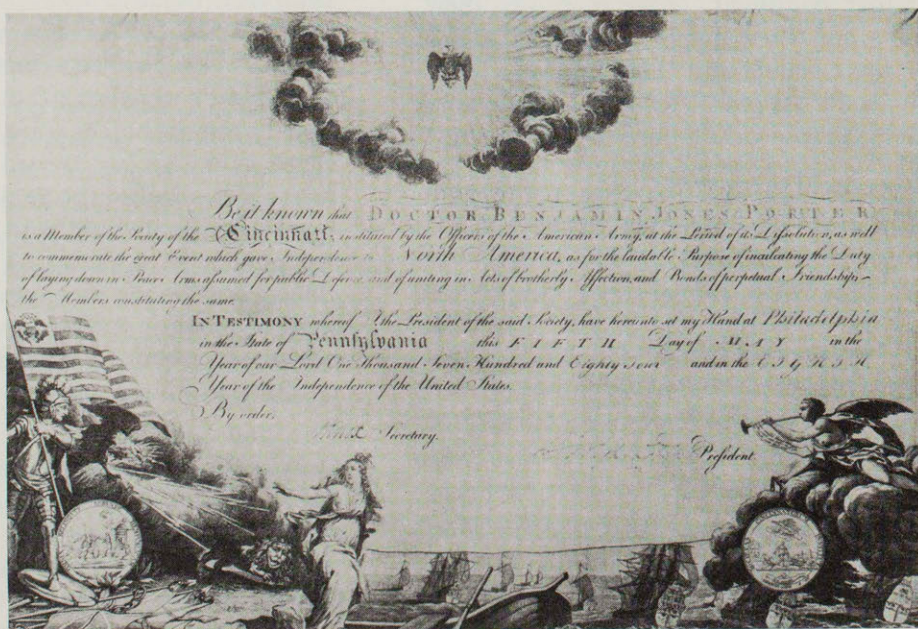
The eagle, as the insignia is generally called, consists of a medal of gold suspended by a deep blue ribbon edged with white, indicative of the union of France with America. The medal, which is displayed on the breast of an American bald eagle, has on its obverse side three senators, presenting Cincinnatus with a sword

and other military insignia. On a field in the background his wife is standing at the door of their cottage, near which is a plow and instruments of husbandry. The entire scene is surrounded by a circular inscription in Latin: "Omnia Reliquit Servare Rem Publicam," meaning "He left all to serve the Republic." On the reverse is the sun rising over a city with open gates and vessels entering the port while Fame crowns Cincinnatus with a wreath inscribed, "Virtutis Praemium." Below are joined hands with the motto, "Esto Perpetus," or "Be perpetual." Around the whole is inscribed "Societas Cincinnati In-stituta, A.D. 1783."

The diplomas or certificates of membership from the diploma plate engraved by the French bank-note engraver, Le Veau in Paris in 1783, are quite elaborate in design and were all signed by George Washington as President-General and by Henry Knox as Secretary-General. All members have the privilege of obtaining from the Secretary-General a diploma from the same plate, authenticated in the same manner.

RUTH MAHOOD

Curator in Charge, History Division



LOS ANGELES—PLAN OR PERISH

ARTHUR B. GALLION, *Dean, School of Architecture, U. S. C.*

The Roman Empire grew fat and prosperous and gradually the great glory of its achievements were lost to the people. Then out of the ashes of its decline a great new faith emerged, a faith great enough to last for 2,000 years. In the latter part of the 18th and early 19th centuries, we saw the industrial and political revolutions which introduced our own era. I wonder if the dilemma of this new age does not require a rebirth of great faith if we are to resolve the conflicts which now confront us. It was Matthew Arnold who said in the 19th century, "We are wandering between two worlds, one dead, the other powerless to be born." We have yet not found and established an association between great faith and the material progress of our time.

I introduce these remarks because I believe they are organic to the problem of this community and all others. They have an impact upon our city because our city is our home. I am concerned for I live here as you do, and it is not good enough. I do not preach that it should perish; I do preach that we plan so it may not.

That this situation is not new may be evident to you if I quote a few words spoken by John Ruskin at a meeting of the Royal Institute of British Architects in 1865. Perhaps they may sound familiar to us in 1956: "All lovely architecture was designed for cities in cloudless air; for cities in which piazzas and gardens open into populousness and peace; cities built that men might live happily in them and take daily delight in each other's presence and powers. But our cities are built in black air [*we might substitute the yellow smog*], which by its accumulated foulness first rendered all ornament invisible in distance and then chokes its interstices with soot. Cities which are mere crowded masses of store

and warehouse and counter, and are therefore to the rest of the world what the larder and the cellar are to the private house. Cities of which the object of men is not life but labor and in which all chief magnitude of edifice is to enclose machinery. Cities in which the avenues are not for the passing of processions of happy people, but the drains for the discharge of a tormented mob, in which the only object in reaching any spot is to be transferred to another, in which existence becomes mere transition and every creature is only one atom in a drift of human dust and current interchanging particles, circulating here by tunnels underground and there by tubes in the air. For a city such as this, no architecture is possible, nay no desire of it is possible to these inhabitants."

That picture has changed but little in almost 90 years, and yet we were able to explode, the day before yesterday, more power than was exploded by all the people in the world during World War Two. This ought to be a warning, a hideous monstrous warning. If I seem to remove myself from a simple discussion of what a city looks like, I do so because I think it is inherent to the entire culture of our time. Our current trend and part of the problem of recapturing a great faith was illustrated to me the other day during the convention of the American Institute of Architects. We attended the theater. A motion picture accompanied the playing of the National Anthem. Except for one brief moment when the Statue of Liberty appeared, the film was devoted to marching armies, shooting guns, floating battleships. Are these the only associations that now give significance to our National Anthem? When we have got to build decent places in which to live, travel and work, I cannot believe that



Spence Air Photo

our current display of power expresses our real ambition. I work with young people, and if the rest are like my young colleagues we have little to fear. But I become a little impatient when I hear them criticized by their elders and confronted with the challenge to improve the environment of mankind. Who is to help them prepare for this task except their elders, and what example have we set? We have presented them with a situation which can probably be diagnosed only by a psychiatrist. Freud has made quite a thing of the modern day and it is not the young generation which is responsible.

In a moment of perhaps undue petulance I once wrote a few words which I might repeat to you now. "I believe there are just two alternatives open to us in forming the future city. It is conceivable that the satisfaction of all our material wants could be achieved if the city were a great cubicle or an inverted shell into which industry, education, entertainment, recreation and our dwellings were packed in their appropriate relationships, scientifically arranged, engi-

neered with precision, air-conditioned, and artificially illuminated. Moving sidewalks, escalators, elevators and cranes, even jet shuttles, could transport us, and an audio-visual network would provide constant and instantaneous communications. Science would feed us and keep us alive. Our only accoutrement would be our personal push-button panel, lightweight and miniature in size. There would be, of course, a few strange souls remaining with us—the 'how-to-do-it' addicts, but we would provide escape hatches to special cells for them. Automation will have arrived and we will have reached that Utopian moment we all dream of, release from the awful congestion, smog, waste of time and energy that now engulf us. This is what I believe the human mind is creating, that marvelous perfection of a physical environment, born of the scientific age, and if we continue the demands that now prevail, this is the direction we must go. It is the only logical course and we should forego further vacillation by moving with the energy and material substance with which a kind Providence has provided us."

Inevitably when we dream, somehow the thought of a kind Providence enters the scene. Is this thought itself not a contradiction of the description I have given for a future city? Just what need is there of a Providence, or even kindness in such a city? Is it not in those moments of private conscience that we seek the spiritual values? If it is, and I contend that it is, then I believe we can visualize the second alternative for our cities and this is where my enthusiasm for our Southern California region comes into play. We have created here, not by planning to be sure, but by force of circumstances, a basic city structure that could become the most remarkable example of a modern industrial metropolis in the world. It is the only city known to me, and I have seen a few, which offers such a marvelous opportunity. I know that the people who like to poke fun at us in Southern California call this "forty-five villages in search of a city." (I was reminded by a newsman that, as of today, the number is forty-eight.) Yet, here is the key to the human environment in the industrial age, because if there is any single factor that we must keep in mind in the development of our future cities, it is not the greatness of our scientific production, but the importance of maintaining the *human scale*, the sense of belonging, of participation of effective action among our neighbors. I realize the administrative officials of this community are trying to bring some form of consolidation to the political re-organization, but I am not concerned about our reluctance to accept it. I rather admire these little towns comprising the "forty-eight villages," for asserting their prerogative, insisting upon their identity, and maintaining that which I think is essential in the future if we are to cope with the impact of the scientific age—the *human scale*. Space is essential, space not merely for the transportation of people and goods, but space in which the arts may come into play and the human spirit be elevated.

Movement of the people presents but one problem. There are others and I have a few suggestions upon which I would like to dwell briefly.

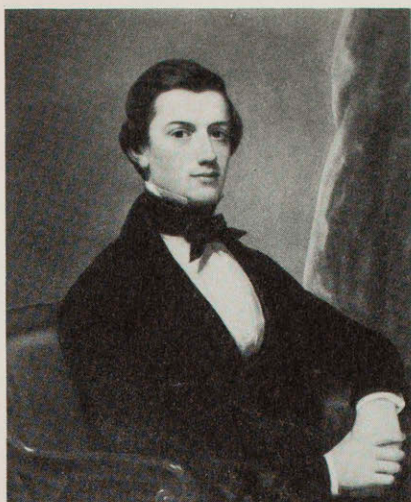
In the first place I think we have, by habit, acquired a speculative point of view toward the community in which we live. The physical development of the community seems to be motivated more by the search for profit than good living. This is in contradiction to the whole planning theory. Let me illustrate. Zoning as a means of control of the use of land was upheld by the Supreme Court in 1920. That system is one of allocating land for specific uses. One would therefore assume that an industrial zone means an area reserved for industry; that a commercial zone is an area reserved for business use; and that a residential zone is, by the same token, allocated for residential use. But this is simply not the case. The only zone in Los Angeles, according to law, that is reserved to the use for which it is designated is that occupied by the single-family detached house. Each other zone allows the next lower economic use to occupy it. That is to say, a commercial zone is restricted against industry but permits all types of residential uses, and an industrial zone has no restrictions. The latter zone may include any business or residential uses. Now the reason for this is the speculative habit, the supposition that we can exploit land values by way of the zoning technique. This contradicts and nullifies effective planning and until we see the fallacy in this basic attitude toward zoning we are going to have continuous physical deterioration, mixed land uses, and the apparent inability to control the orderly physical development of our community. I suggest that this is one of the first considerations which should engage the attention of those who are concerned with the welfare of their community and for other than their personal material gain.

A second major problem facing us is the control of obsolescence. This is one of the most vexing situations in this or any other city. We have heard a great deal about redevelopment in the last several months. It is proposed that Bunker Hill be redeveloped. Now, what is our attitude toward redevelopment? We protect against interference from the Federal government in community affairs, and quite appropriately so. But we allow our cities to degenerate to such a point that before we are through, and despite our professions of independence, the Federal government is going to be solicited for funds. This will go on and on and, it seems to me, points up a basic error in our urban conduct which we must face up to. Perhaps it may seem naive, but I am convinced that in order to control obsolescence in our cities, and control it ourselves, we have got to place the responsibility upon those who create and profit from the obsolescence, the owners of real estate. When I build a house, I should assume an obligation to my community to maintain that property at a level of maintenance which is befitting my neighbors. But the method of the *ad valorem* real estate taxation is based upon an assumption that I have no such obligation. The older my house grows and the poorer in quality it becomes, the lower are my taxes, while at the same time I am placing an increased burden upon my community. It seems to me that real estate taxation should be reversed and not penalize those who wish to improve their property by increasing the taxes on those improvements. If property taxes were to increase as improvements increase in age, those who own property will be forced to a responsible decision about the maintenance of their property. If one maintains his property his tax rate remains low; if one allows the property to deteriorate his tax rate goes up and the community collects what it should for the burden imposed upon it. This would stimulate healthy competition and decrease

the unfair competition now presented to anyone desiring to improve his property.

We have a third factor in this decentralized area of ours. The development of shopping centers, regional shopping centers, is moving commerce out to meet the people where they live. Decentralization is at work. One problem in connection with these shopping centers is this: they are exaggerating the commercialism of our age and excluding the various cultural activities which have got to be an organic part of the community. I wish we could look upon this decentralization as an existing opportunity, not only to provide the services of commercial enterprise, but as a means of integrating with the regional shopping centers, the art museums, churches, and other civic and recreational institutions, thus recapturing the concept of a plaza where people gather to mingle among their neighbors. It could be both fun and enlightening to go to these shopping centers if they were to include facilities of a cultural and entertainment nature instead of merely a place to "buy," or as John Ruskin said, simply providing a larder and a counter.

I am reminded of a 19th Century philosopher, Heinrich Heine, who, while standing before Beauvais Cathedral with a friend was asked why it is that we don't build great buildings today. Heine replied that the people of today are simply content with having opinions, but the people who built the Cathedrals had *convictions*. This distinction is, I am afraid, at the core of our present cultural lag. We take for granted, through the freedom offered by our form of government, that all each of us needs to have is an opinion. I believe we will build great cities, and make this one great, only when the people have cultivated a deep conviction, a burning ambition that they shall have it so, and move toward that goal no longer ashamed of a fervent passion to achieve it.



A PORTRAIT OF AMERICA'S MINSTREL

On July 4th, 1826, in the home of a prosperous Pittsburgh merchant, a son was born. This boy was destined to become one of America's best loved composers—Stephen Collins Foster. At an early age he showed an aptitude for music and composed several numbers, among them, "Open Thy Lattice, Love," which was published in 1844 and met with a favorable reception. Even then a musical career was not considered suitable for him and he went to Cincinnati to keep books for his brother, Dunning Foster.

While in Cincinnati he continued to turn out musical compositions including the Negro ballads for which he later became so famous. In 1849, "Nellie Was a Lady" was published and popularized by the then famous Christy's Minstrels. Other ballads followed and through their popular use by minstrel companies, Foster's fame spread far and wide. His last Negro song, "Old Black Joe," was published in 1861. Altogether Foster wrote about one hundred and fifty songs.

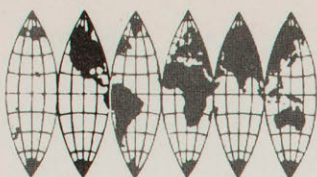
That so popular an American would sit for portraits was inevitable, but in the case of Stephen Foster there are very few. Only

two are known to have been painted from life. One, by Thomas Hicks, was included in the Clarke collection of early American portraits purchased by Andrew Mellon and later presented to the University of Pittsburgh where it hangs in the Foster Memorial Hall. The other, painted by Frederick R. Spencer, is a recent acquisition of the Los Angeles County Museum, a gift from Mr. and Mrs. A. B. Shore. The only other portraits known of Foster were done from daguerrotypes or ambrotypes.

The rarity of authentic Fosteriana makes this Spencer portrait unique. It passed through the collections of Oliver Ditson, Cornelius Michaelson and A. B. Shore before it became the property of the Museum.

The artist Frederick R. Spencer, was born in Lenox, New York, on June 7, 1806. He went to New York to study painting in 1825, finally settling permanently there and being selected a member of the National Academy in 1846 and continued his portrait painting until his death in 1875.

RUSSELL E. BELOUS
Associate Curator of History



MUSEUM NEWS

Three Major Exhibits

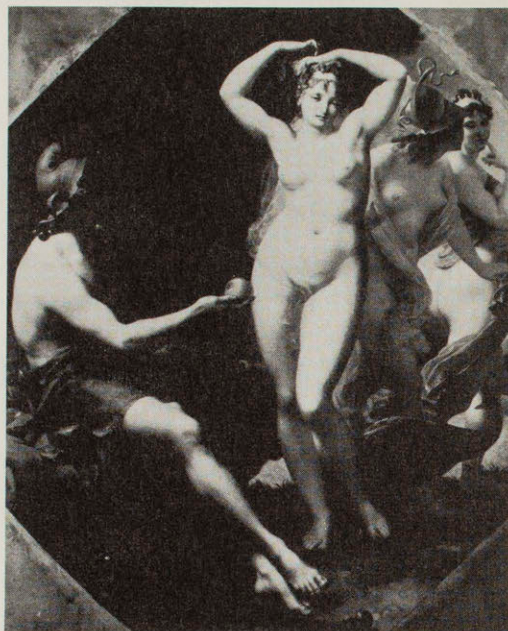
Three major art exhibits drew combined audiences in tens of thousands to the County Museum during late spring and early summer.

The 1956 Exhibition by Artists of Los Angeles and vicinity that opened in May attracted 1,891 entries from artists living within a 125-mile radius of downtown Los Angeles. The ten prize-winners received their awards at a ceremony opening the exhibition; among them were the Jose Drudis Foundation Purchase awards presented to Roger Kuntz for his oil entitled "Shell Beach" and to Dorothy Lotts for her "Garden Tools," a watercolor. The Purchase Award sponsored by the Junior Art Council went to "Ocean and Cliffs," a painting by William Brice. The three artists also received \$400 prize awards. Other prize-winners, each receiving a \$400 prize award, were sculptor Donald Carpenter ("Stone Form"), and painters John Paul Jones ("The Table"), William Millarc ("Nostalgia for the Threshold"), John Leeper ("Tree Patterns"), Sueo Serisawa ("Autumn"), Howard Warshaw ("Three Infants"), and Channing Peake ("Reclining Nude").



"Ocean and Cliffs"

"Sport in Art," a collection of more than a hundred paintings especially assembled to celebrate the 60th anniversary of the Olympic Games, consisted of oils, watercolors, drawings and prints dealing with a variety of sports subjects from fishing to prizefighting. The unique exhibition was largely comprised of works by such American artists as Winslow Homer, Thomas Eakins, and George Bellows, among others, but there were representative paintings and lithographs by such European masters as Goya, Teniers the Younger, Daumier and Vlaminck. The exhibition was co-sponsored in Los Angeles by the Museum, *Sports Illustrated* magazine and I. Magnin & Co.



Baroque Aphrodite

In July the Museum exhibited a selection of one hundred and one masterpieces from one of the most extensive private collections of paintings in the world—that of Walter P. Chrysler, Jr. Chosen from among the 2000 canvases that comprise the vast Chrysler collection, the paintings shown included the works of such masters as Rembrandt, Rubens, Van Dyck, Gainsborough, Goya, Titian, and scores of others, as well as such celebrated "modern" artists as Cezanne, Van Gogh, Matisse, and Picasso. Few of the paintings had been shown in America prior to the tour of the show and some of them, acquired by Mr. Chrysler from private collections abroad, have been placed on public exhibit for the first time anywhere, including such masterpieces as Van Leyden's "Madonna and Child," Boucher's "The Vegetable Vender" and "A Peasant Boy Fishing," Mabuse's "Madonna and Child," Monet's "Nymphs," Gainsborough's "The Fallen Horse," and "Putti Playing" by Titian.

Also of special interest were the number of paintings in the collection representing the long neglected Baroque school of the 17th century, including paintings by Strozzi, Caravaggio, Guerino, Honthorst, and other old-world masters whose work is still relatively unfamiliar in this country.

New Association Officers

Mrs. Birger Tinglof was elected president of the Museum Association of the Los Angeles County Museum at the Association meeting in June.



New Association President

Other new officers include: Dr. Glenn Dumke, Dr. Louis C. Wheeler and Mrs. A. Maxon Smith, vice-presidents; Mrs. Majl Ewing, corresponding secretary; and Mrs. Herbert M. Baruch, recording secretary. Three new members have been

elected to the Association's executive board: Mrs. William A. Nitze, Mrs. U. S. Grant and William R. Whitley. The formation of a History Council with Dr. Dumke as chairman was also recently announced. The purpose of the Council is to stimulate interest in local history and aid the History Division of the Los Angeles County Museum.

The Association simultaneously announced a \$15,500 allocation in funds for next year to support the activities of the Museum, including grants of \$2000 each to the five divisions of the Museum—History, Science, Art, Education, and the Museum Library—\$5000 for the publication of the Quarterly magazine, and \$500 to the Director's Discretionary Fund.

Featured speaker at the annual membership meeting of the Museum Association was Arthur B. Gallion, Dean of the School of Architecture of the University of Southern California. Dr. Gallion's address, "Los Angeles, Plan or Perish," is reprinted in full on page 9 of this issue of the Quarterly.

Fifth Annual Science Fair

Co-sponsored by the Museum, the Los Angeles City and County schools, and more than 50 leading educational and industrial organizations in Southern California, the Fifth Annual Southern California Science Fair drew 375 entries from Senior and Junior High School students this spring. In a day-long deliberation by more than 40 judges, eight prize-winning exhibits were selected, among them studies on "The Narcotic Injection of Animals," and "Evolution as Exhibited by the Vertebræ." Winners of the first prize in the senior division were awarded a trip to Oklahoma City to participate in the National Science Fair, an event which will be held next year in Los Angeles at the County Museum. In the Southern California Science Fair exhibit more than 125 schools in eight separate counties were represented, with displays ranging from mechanical men to four-dimensional cubes, including many devoted to space-travel, studies of animals and plants, and scores of moving and powered displays.

New Assistant Chief Curator

Late in March the Museum welcomed James H. Elliott as the new Assistant Chief Curator of Art. A native westerner (born in Oregon), he came to Los Angeles from his post as Acting Director of the Walker Art Center, a Minneapolis museum widely known for the originality and outstanding quality of its publications and for its exhibitions of 19th and 20th century art and contemporary design.

Following the completion of his undergraduate work in science at Willamette University, the new Assistant Chief Curator turned his interests to the field of art, and in 1947 went to France for study at the Sorbonne and L'Ecole du Louvre under the G. I. Bill. In 1948 he returned to enter the Harvard Graduate School of Arts and Sciences and in June of the following year was granted a Master of Arts degree in the History of Art. Following two more years of fellowship study and teaching at Harvard, Mr. Elliott returned to France on a Fulbright fellowship to continue his research in art history. During this sojourn abroad he acted as art critic for the New York Herald Tribune's European edition (the "Paris Herald"). In the summer of 1955 he returned to the United States and immediately was appointed Curator at the Walker Art Center.



New Assistant Curator

Since his arrival in Los Angeles, Mr. Elliott has been studying the collections, programs, and organization of the County Museum, with particular reference to the art division. His work in the department is of an administrative as well as curatorial capacity.

Tar Pits Anniversary

A half-century of dedicated digging that has yielded, over the years, more than 500,000 fossil bones of prehistoric animals was celebrated last March 11 at Hancock Park with a special ceremony commemorating the first scientific excavations at the world-famous La Brea Tar Pits in March of 1906. Participating in the anniversary ceremony were Supervisor John Anson Ford, Dr. Jean Delacour, Director of the Los Angeles County Museum, Dr. Hildegard Howard, chief curator of science at the Museum, and a roster of distinguished guests all of whom have

played a prominent part in the dramatic history of Rancho La Brea. Among them were Mrs. W. W. Orcutt, whose late husband was the first to realize the importance of the bones which he discovered while investigating the oil resources of the area in 1901; Theodore Payne, long-time member of the Southern California Academy of Sciences, which displayed the first fossils from Rancho La Brea in the County Museum when it opened in 1913; and Howard Robertson, member of the Museum's board of governors, who was instrumental in establishing the museum and in gaining permission for it to conduct its own excavations at the fossil beds.



Golden Jubilee; left to right; Supervisor John Anson Ford, Dr. Jean Delacour and Dr. Hildegard Howard.

Although the recorded history of Rancho La Brea dates back as far as 1769, when the unusual tar seeps caught the attention of the Portola expedition, it was not until the beginning of the twentieth century that the significance of the fossils was first recognized. Reconstructed skeletons of the animals trapped thousands of years ago in the primeval tar – saber-tooth tigers, giant ground sloths, mammoths and other Ice Age mammals – have since become one of the most popular exhibits of the County Museum.

Science in the Field

Three scientific field expeditions outside the United States are included in the Museum's activities for this year. Each is concerned with a different facet of the science program and is being conducted in a different geographic area.

The large-scale joint expedition of the Los Angeles County Museum and the Museu Nacional de Brazil recently returned from its biological exploration of the headwaters of the Rio Tocantins in the remote state of Goias, central Brazil.

Members of the expedition included Dr. Jean Delacour, Director of the Museum, Mr. and Mrs. Maurice A. Machris, sponsors of the expedition, Mr. Harry Burrell, motion picture photographer, Dr. E. Yale Dawson, botanist, Kenneth E. Stager, ornithologist and mammalogist, and Dr. Fred S. Truxal, entomologist.

During the course of its scientific investigations in central Brazil, the expedition's specially



equipped 4-wheel drive trucks traveled between 4000 and 5000 miles to enable the various scientists to collect 2200 specimens of tropical plants, 8500 insects, 850 birds and 150 mammals. In addition to the rich biological collections, over 30,000 feet of colored motion pictures were filmed covering all activities of the expedition. This film will eventually be released by the museum for use in its education program.

The second expedition departed for Africa just prior to the return of the Brazilian expedition. The leader and sponsor of the African trip is John Jewett Garland, of the Museum's Board of Governors. Accompanying Mr. Garland from the Museum are Melville N. Lincoln, Senior Curator of Habitat Groups, and George Adams, Taxidermist. The first objective of the safari is the collecting of groups of rhinoceroses and hippopotami for the Museum's habitat halls, and the Tanganyika area was selected as a base of operations. Color photographs of the scenery throughout the trip will be taken to provide essential data for foregrounds for the habitat groups in the Museum.



Left to right: Messrs. Lincoln, Morgan, Adams and Garland.

The third trip is scheduled for the fall, and centers in Mexico. Dr. Theodore Downs, Curator of Vertebrate Paleontology and Dr. Thomas Clements, Curator of Mineralogy and Petrology will proceed to Jalisco to make a joint study of the geological and paleontological implications of the Lake Chapala area. Dr. Downs and Dr. Clements plan to study the lake deposits in an attempt to determine their age, and their relationship to other geologic deposits of the area. It is hoped that in the future a large representative collection of the fossils from the lake may be made, which in turn may bring to light many new records. This work is part of a cooperative program established between the Los Angeles County Museum and the Institute of Geology of Mexico.

DIVISIONAL REPORT

The Los Angeles County Museum is maintained and operated for a full year at an average cost of fourteen cents per person in Los Angeles County.

This amount spread over the estimated five to five-and-a-half million residents makes the museum one of the most economical, cultural and educational outlets in the county.

On the average over 30,000 children visit the museum each year. This number is divided into classes, guided tours and individuals. The age bracket ranges from children from the third, fourth and fifth grades up to the university student in serious phases of diversified study.

The history and science galleries are especially compatible with the school curricula. The California history gallery and the La Brea hall are completely booked up for morning hours six weeks to two months ahead. The art galleries serve for pure art studies and historical backgrounds. For example, the American Decorative Arts Gallery is excellent for the fifth grade study of Colonial Life. A new gallery, "Westward, the Pioneer" is another popular seven to twelve year-old attraction. Tours of this gallery are accompanied by a museum staff member, and a talk with slides is provided.

From 10 a.m. until 5 p.m. classes are viewing the habitats in the four natural history halls, taking notes for compositions. A haunt for the male teen-ager is the Transportation hall where a collection of early automobiles, airplanes and motors interest the mechanically minded.

Depending on interpretation, there are over 20 galleries in the museum that fit into the school curricula, and can be used for any grade level. With this wealth of educational material it is no wonder that entire school classes come from all public, private and sectarian schools in Los Angeles County regularly. They also come from as far away as Ventura, Bakersfield, Barstow and San Diego, taking all day away from school rooms to have an hour or two in the galleries.

The Division of Education of the museum attempts to meet the varied points of view. In order that teachers may bring their classes entirely for an educational experience the department holds to a gallery schedule during the morning hours. Classes are admitted for one gallery topic, and for one hour only by definite appointment. The Division sends the teacher material and preparation for the visit and an explanation of the procedure. Although the teachers handle many of their own classes the museum staff supervises, and



in some instances gives a full time gallery talk. One or two galleries hold two classes at the same time with the result there have been as many as 25 classes of 940 students on peak days.

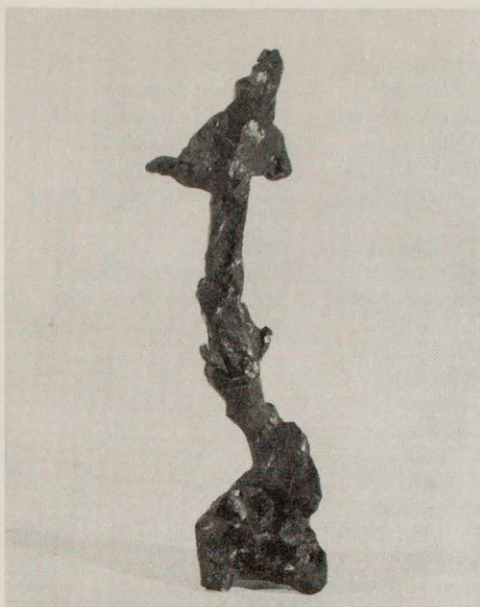
For advanced study, art and science student workshops have been established under the supervision of the Education Division. From the science workshop, groups of selected students take numerous field trips during the year. These include one-day visits to the ocean for marine specimens, the mountains for fossils and plants, and the desert to collect reptiles.

Another important youth development is the annual Science Fair which includes

from 350 to 400 exhibits prepared by Junior and Senior High School Students. Those who exhibit are the winners of individual school fairs and represent the work of many thousand students in the area from San Luis Obispo south, and east to the California state line.

In addition to the museum gallery studies and tours the Division of Education sponsors many other school activities such as a lending service, teacher's workshops, documentary film program, and a Sunday concert series.

DICK HUNT



"Modernistic Sculpture"... A naturally-formed crystalline mass of native copper from the King Collection.

THE KING COLLECTION OF MINERALS

The Fain White King and Blanche Busey King Mineral Collection was recently presented to the Museum Associates of the Los Angeles County Museum. The collection contains more than 1500 items, and was appraised by the late Dr. Raymond Barber, retired Curator of Mineralogy, at close to \$7000.00. More important than the monetary value is the fact that some of the specimens cannot be duplicated anywhere.

The mineral most highly emphasized in the collection is fluorite. This comes almost entirely from Hardin County, Illinois and runs the gamut in colors from colorless through yellow, green, pink, lavender, blue, to almost black.

Another outstanding item is a large mass of barite crystals shaped like axe heads. The specimen is more than a foot long, stands ten inches in height, and is said to be the largest such mass of crystals in existence.

Western United States is represented by unusual copper minerals from Arizona and New Mexico; by colemanite, meyerhofferite, and borax from Death Valley, hanksite from Searles Valley, and by scheelite from Kern County, California. Good crystals of orthoclase, both single and twinned are from near Cinco, which is north of Mojave, California.

Crystallized native silver from the Pachuca district, Mexico, and native copper from Michigan and Arizona constitute the metallic part of the collection. The native copper from Michigan is in the form of "skulls"—masses that formed in fissures around rock; with the rock now removed the rounded, hollow masses of copper vaguely resemble skulls. The Arizona native copper is a graceful, elongated crystalline mass that should at least receive honorable mention in any modern sculpture exhibit.

THOMAS CLEMENTS
Curator of Mineralogy and Petrology

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